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an air of greater grandeur." Clearly, therefore, in spite of cautions against over-use, Cicero was laying down rules for the orator, not for the poet; moreover, although he allowed some use of archaisms even to the orator, he was ready to grant distinctly more to the poet, and fully recognized the advantage to be gained by either from some use of the older and statelier or more picturesque words.

Turning to E. K., one easily sees that in his introductory epistle, prefixed to the *Shepherd's Calendar*, he was on the defensive for his new poet's vocabulary, for Spenser's device in fitting "straunge" and "auncient" words to the "rusticall rudenesse of shepherds," instead of adopting the more polished and artificial diction which had become a part of the literary tradition of the pastoral. He justifies this departure from pastoral custom by the argument that the unusual words are, after all, English, and that the same or similar ones have been used by well known English writers of earlier times, "excellent authors and most famous poetes . . . whose tunes were still ringing in his [Spenser's] eares." Moreover, E. K. notes, English writers are not alone in their use of obsolete words, for among the ancients, Livy and Sallust both have been found "to affect antiquitie"; and further although he recognizes an opposite view as expressed by Valla, one of the editors of Livy, he declares further: "I am of the opinion and eke the best learned are of the lyke, that these auncient, solemne wordes are a great ornament, both in the one and in the other." The mention of Cicero, referred to by Mr. Royster, follows next: "or if my memorie fayle not, Tulle, in that book wherein he endeavoreth to set forth the paterne of a perfect oratour, sayth that oftentimes an auncient word maketh the style seme grave and, as it were, reverend." This casual reference to Cicero is only one among three involving the classical writers, and the argument from their usage is only one of the many which E. K. presents in defense of Spenser's archaisms. Moreover, and this is the main point, E. K. no sooner concludes his reference to Cicero, but he launches upon injunc-

tions which would have done Cicero full credit in their caution against over-use of the obsolete: . . . "Yet neither everywhere must old words be stuffed in, or the common dialect and manner of speaking so corrupted thereby, that as in old buildings it seme disorderly and ruinous." His final argument for archaisms connects itself with the one just preceding it, by showing that the "rough and harsh termes," when used in moderation, furnish a very proper artistic contrast to "the brightnesse of brave and glorious words" which should chiefly prevail.

It is evident, then, that E. K. does not depend chiefly upon Cicero to excuse Spenser's use of archaisms, but defends them as, on the one hand, both justifiable in themselves and contributory to a proper artistic effect; and, on the other, by the practice of classical writers of different types, as well as by earlier English authors. Moreover, his reference to Cicero's views is by no means emphatic, and is half discounted by his own expression "if my memorie fayle not." Lastly, his own attitude towards the use of archaisms seems as far as Cicero's from a general or indiscriminate sanction of the archaising tendency. E. K. is by no means a model in critical method, and it is easy to convict him elsewhere of a dozen inaccuracies or mistaken emphases; but his method is at its best here, and his line of argument may almost be called faultless.

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A TYPE OF ELLIPSIS IN OLD NORSE¹

By ellipsis is meant the failure to supply a word or phrase which is required by the grammatical sense of the sentence in question. The general

¹ BIBLIOGRAPHY: *Dansk-Norskens Syntax i historisk fremstilling af Hjalmar Falk og Alf Torp*, Kristiania, 1900, § 164. Grimm, Jacob, *Deutsche Grammatik* iv (Neuer Abdruck, Gütersloh, 1898, p. 154 ff.). *Norroen Syntax* af M. Nygaard, Kristiania, 1906, § 9-33.

principle of ellipsis is the same in all languages, namely: those elements in the sentence may be omitted which can be most readily supplied from the context; those elements, on the other hand, cannot be omitted which cannot readily be supplied from the context or without which the sense of the passage is rendered unclear. Whether a word or phrase may be omitted depends, therefore, as to how readily it can be supplied from the context.

In Old Norse, ellipsis is a very important phase of syntax since it was used in that language much more extensively and occurred under much more varied conditions than in any other of the older Germanic dialects. The general question of ellipsis in Old Norse has been treated most fully by M. Nygaard in his *Norroen Syntax*² (Kristiania, 1906). Not enough, by any means, has been written concerning the syntax of the older Germanic dialects and for this reason Herr Nygaard's book is all the more welcome to students of Germanic philology. The examples which the author gives to illustrate the principles of Old Norse syntax have been carefully collected from a wide range of Old Norse literature. The articles devoted to ellipsis extend from § 9–33, with numerous examples illustrating this phenomenon in its most essential phases. *Falk and Torp*, § 164, (cf. Bibliography) have also treated this question in a very thorough and scientific manner, with special reference to the later development of ellipsis in the history of the Danish and Norwegian languages. Nygaard's treatment of the same question shows no improvement over *Falk and Torp*, except that in Nygaard a greater number of examples and references to their sources are given.

There is perhaps one type of ellipsis which both works ought to have analysed and illustrated, especially Nygaard who confines himself entirely to Old Norse syntax. This particular phase of ellipsis occurred to the writer while reading the selection entitled, "*Der Zweikampf auf Samsö*"³ (Hervarar Saga ok Heiðreks Konungs, Chapter III) in Holthausen's *Isländisches Lesebuch* (Wei-

mar, 1896). The passage occurs on p. 17, ll. 12–13, and reads as follows:

pykkjumk ek ok makligri mína bön att þiggja en berserkir þessir.

No note is given in Holthausen's reader to render the passage clear to the student or to explain the nature of the ellipsis, although special explanation is certainly required here. Even if Holthausen had had access to the articles on ellipsis in Nygaard's *Norroen Syntax*, no category could have been found which exactly covers the example in question. An analysis of the passage with a view to the principles of ellipsis is, therefore, necessary.

In this passage, Hjalmar, the brave, is addressing the king. In return for the many services which he has rendered the king he demands the hand of the king's daughter in marriage. He says: "for these services I beg you to give me your daughter in marriage; I think also it is more fitting for you to accept my request than theirs (viz. the requests of these berserks, Arngrim's sons),"

pykkjumk ek ok makligri mína bön att þiggja en berserkir þessir.

If this sentence were rendered in its full form without ellipsis, it would read something as follows:

pykkjumk ek ok (sc. vera) makligri (sc. þér) mína bön att þiggja en berserkir þessir (sc. þykkjask mér or þykkjumk⁴ sína⁵ bön att þiggja).

There may be some doubt in the mind of the student of Old Norse as to the propriety of the omission of the whole infinitive phrase *sína bön þiggja* which occurs in the second clause, especially since the personal construction with *þykkja* is foreign to the modern Germanic dialects. In order to understand the ellipsis the construction involved must be understood. Therefore, an analysis of the construction of the sentence is necessary.

The personal construction after *þykkja* is used here in accordance with the general rule, Nygaard, 218, a:

"In general the subject of the infinitive becomes the subject of *þykkja*, the infinitive being used as a mere complement of the verb."

²This work is written in Norwegian and primarily for Scandinavian students of Old Norse.

³Sophus Bugge, *Norroene Skrifter*, Kristiania, 1873, p. 203 ff., 302 ff.

⁴Nygaard, § 153, a.

⁵*Falk and Torp*, § 83.

The complementary infinitive *vera* is omitted because it is so readily understood from the context. No verb is so often omitted as the substantive verb *to be* (*vera*), because it is so often necessarily implied in the context and therefore does not need to be grammatically expressed.⁶—*Makligri* is a predicate adjective, nominative masculine singular, agreeing with *ek* subject of *þykkjumk*.—*þér*, dative of the second personal pronoun singular, dependent upon the adjective *makligri* (Nygaard § 103, a), is omitted, inasmuch as the speaker is addressing the king directly and therefore no ambiguity can arise as to whom reference is made.—*Mína bøn att þiggja* is a complementary infinitive phrase likewise dependent⁷ upon the adjective *makligri*. (Nygaard, § 209, b).—*En* (*than*), is a coordinating conjunction, which requires the construction following it to be the same as that which precedes it; hence the personal construction with *þykkja* which follows.—*Berserkir þessir* is subject of the verb *þykkjumk* (Nygaard, § 153, a) understood from the first clause.

Sína bøn att þiggja is a complementary infinitive phrase dependent upon the comparative adjective *makligri* understood⁸ from the first clause (cf. *mína bøn att þiggja*). But the adjective *mína* in the first clause referring to the subject *ek* would in the second (if expressed) be changed to *sína*⁹ in order to refer to the new subject *berserkir þessir*. The noun *bøn* in the first clause may also be changed to the plural form (*sínar bönir*) in the second, in order to refer to the individual requests on the part of the plural subject (*berserkir þessir*); or since this request (*viz.*, the hand of the king's daughter) is identical on the part of all, the singular form *bøn* may be retained.

In the original sentence :

þykkjumk ek ok makligri mína bøn att þiggja en berserkir þessir,

the infinitive phrase (*sína bøn att þiggja*) under-

⁶ *Falk and Torp*, § 164, 5, 6. Grimm, p. 154. Nygaard, 33, c. 89, d. Anm.

⁷ Cf. *svá mjúkr og léttir var honum þegar fótrinn bæði at riða ok renna* (Hom. 168, 6).

⁸ Adjectives in the comparative degree are never repeated after the conjunction introducing the second clause. Cf. English, 'I am more fitted than they (*sc.* are fitted).'

⁹ *Falk and Torp*, § 83.

stood in the second clause has not been expressed. This is, of course, due to the fact that the omitted infinitive phrase is necessarily understood from the first clause, even though the omitted infinitive phrase requires different predicate modifiers from those which the expressed infinitive in the first clause requires. For this type of ellipsis in Old Norse no category has been provided by either Nygaard or *Falk and Torp*. Nygaard, § 20, treats the ellipsis of the infinitive as object (*som objekt*) of a finite verb, whereas the ellipsis in question concerns an infinitive dependent upon an adjective (*makligri*, Nygaard, 209, b). Nygaard, § 33, a, and *Falk and Torp*, 164, 6, treat the ellipsis of the infinitive after modal auxiliaries. *Falk and Torp*, 164, 5, treat an infinitive which would appear (if expressed) in the ellipsis as a finite verb.

Nygaard might have made provision for the type of ellipsis under discussion by formulating a sub-category under § 20, which reads as follows :

"An action which should be expressed by an infinitive or by a whole clause may be omitted as object of the verb, when this action is mentioned shortly before or is understood from the context (*eller forstaaes ud af, hvad er sagt*)."

siðan talaði hon langt ok snjalt, en er hon hætti, þa svoruðu margir (Hkr. 516, 7).

Cf. *en er hon hætti* (*sc. att tala*).

This category would exactly cover the type of ellipsis in question, if applied to infinitives dependent upon predicate adjectives as well as to those used as object of the verb. A sub-category might, therefore, be formulated, with the sentence under discussion as an example to illustrate it.

§ 20, a. An infinitive phrase dependent upon a predicate adjective (cf. § 209, b) may likewise be omitted, when this action is mentioned shortly before or is understood from the context.

þykkjumk ek ok makligri mína bøn att þiggja en berserkir þessir. (Hervar. S. C. III.)

Cf. *en berserkir þessir* (*sc. sína bøn att þiggja*).

Furthermore, a note in Holthausen's Reader referring to the personal construction used after *þykkja* (Nygaard, § 218, a) would certainly not be out of place in connection with the sentence quoted from "*Der Kampf auf Samsö*." The personal construction with *þykkja* and a dependent

infinitive is so far removed from the impersonal construction employed in the modern Germanic languages that the conditions of ellipsis in such a case require special explanation. A reference might, therefore, be given to the principles of ellipsis in connection with infinitive phrases and clauses (Nygaard, § 20), although, as we have seen, this reference does not exactly cover the case in question.

It is interesting to note that the modern descendant of *þykkia* may still be used as a personal verb in the Modern Swedish *tycka* but even here an infinitive phrase after *tycka* must be used in the impersonal not the personal construction:

Jag tycker att det är (or) jag tycker det vara skickligt
att antaga min bön än deras.

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SPAN. ZARANDA; PORT. CIRANDA

Two separate attempts have been made to connect Sp. *zaranda*, Pg. *ciranda*, "sieve," with a Latin radical. The acceptance of Storm's etymon *cernenda*¹ would require, as Storm recognizes, the assumption of a number of semantic and phonetic changes. Each of these changes is more or less possible, but taken together they require stronger evidence of their actual occurrence than Storm adduces; there can be little doubt that Meyer-Lübke (*Romanisches etymologisches Wb.*, § 1832) is right in rejecting Storm's hypothesis.

Simonet² connects the word with a strange form *cernida*, given by Papias in the sense of "sieve," and cited in Du Cange, s. v. *cernida*, from several later mediaeval texts. This word occurs in the following gloss, copied by Scaliger from an undetermined manuscript: *Cernida lignum super quod ducitur tarantatura*.³ As the editors of the *Thesaurus linguae latinae*, s. v. *cerniculum*, regard this obscure word as an error for **cernicla*, it

hardly offers a secure basis for an etymological hypothesis.

Simonet regards *cernida* not as a Popular Latin etymon of *zaranda*, but as a Latin word changed in the mouth of the Arabs to *sarand*, a form found in a work of the lexicographer Ibn Sida, a Spanish Arab (1007-1066),⁴ as well as in the vocabulary published by Schiaparelli⁵ (attributed by Simonet to the celebrated Raymond Martin), dating from the second half of the thirteenth century,⁶ and in Pedro de Alcalá (1505).⁷ This word is evidently the immediate source of the Spanish *zaranda*, as Simonet (*l. l.*) and Eguílaz y Yanguas⁸ recognize.⁹ Eguílaz y Yanguas, in a rather confused note on the subject, follows Dozy¹⁰ in suggesting that the word is Persian in origin. This view Dozy adopted from Lane. In trying to explain the passage of Ibn Sida already referred to, which speaks of "Wheat sifted with a thing resembling a *sarand*," Lane adds in brackets "or *sirind*, which is a Persian word, here app. meaning a kind of net." It is clear that Lane, not knowing the exact meaning of the word, conjecturally connects it with a Persian word for which Vullers¹¹ lists, among other meanings, the sense "laqueus praedae capiendae"; this meaning is more clearly defined by Steingass¹² as "a noose for catching prey by the foot, a lasso." Neither Vullers, Steingass, nor Johnson¹³ give either the form *sarand* or the sense of "sieve" for the word in question, and no facts supporting Lane's view are known to Professor A. V. Williams Jackson, of Columbia University, the distinguished Persian scholar, who kindly looked into the matter at my request.

⁴ Cf. Lane, s. v. *ḡubrah*, and Brockelmann, *Geschichte der arabischen Literatur*, vol. I (Weimar, 1898), pp. 308-9.

⁵ *Vocabulista in arabico* (Florence, 1871).

⁶ Cf. Simonet, *op. cit.*, pp. clxii ff.

⁷ Ed. Lagarde (Göttingen, 1883), pp. 164b.

⁸ *Glosario etimológico de las palabras españolas de origen oriental* (Granada, 1886), s. v. *zaranda*.

⁹ For *-nda* < Arabic *-nd* cf. Dozy-Engelmann, *Glossaire des mots espagnols et portugais dérivés de l'arabe* (Leyden, 1869), p. 28, iv, 20.

¹⁰ *Supplément aux dictionnaires arabes* (Leyden, 1881), s. v. *sarand*.

¹¹ *Lexicon Persico-Latinum* (Bonn, 1864), s. v.

¹² *Persian-English Dictionary* (London, n. d.) s. v.

¹³ *A Dictionary Persian, Arabic, and English* (London, 1852).

¹ *Romania*, v, 188.

² *Glosario de voces ibéricas y latinas usadas entre los Mozárabes* (Madrid, 1838), pp. 508-9.

³ *Corpus glossariorum latinorum*, v, 596, 15. The same gloss occurs in somewhat different form in Hugutio (cited in Du Cange, *l. l.*).